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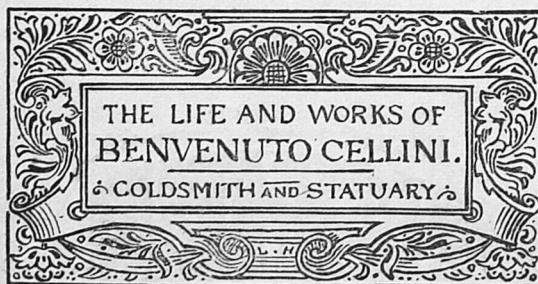
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By LUTHER HOOPER.

PART THIRD.

BENVENUTO CELLINI'S greatest patron, Pope Clement VII. was succeeded by Paul III. This Pontiff was at first inclined to favor the artist in the same manner as his predecessor had done, but, having been influenced against him by persons who were jealous of so much favor being bestowed upon a mere artificer, and, perhaps, at the same time offended at the boldness and independence of Cellini's character, he began to look coldly upon him. The goldsmith, however, went calmly on with his various works, by which he gained much profit and increased his reputation. At this time he says he worked day and night and was able to employ eight assistants.

In 1538 one of Cellini's journeymen, in order probably to revenge himself for some slight or insult of his master, spread a report that the artist was in possession of eighty thousand ducats, and that the greater portion of this wealth was plunder obtained at the sack of Rome, in which he had played so prominent a part. This false report came to the ears of Pier Luigi, Duke of Castro, the Pope's natural son. He immediately applied to his father to make the money over to him. His request was granted, and the Pope promised to assist him to recover the treasure. Cellini was presently arrested, and after a week's imprisonment he was brought before some eminent persons who had been appointed to examine him. The prisoner defended himself in an able and bold speech, and invited them to make a searching inquiry in order to discover the truth. This was done, and his accusers were unable to prove the slightest thing against him.

The corruptness of the times is shown by the fact that although Cellini was able to clear himself of the charge made against him by his enemies, they were able to keep him in prison, and endeavored in several ways to destroy him, lest he should expose their wicked treatment of him and their own cupidity to the world.

Francis I., of France, hearing of the trouble Cellini was in, and having seen and admired some of the works of the artist, sent to the Pope requesting him to set him free, and allow him to leave Rome in order that he might work at the Court of France. This increased the Pope's dislike and jealousy. He took greater care than ever to keep the goldsmith in prison, and gave orders for his confinement to be more strict and irksome. The place in which Cellini was imprisoned was the Castle of San Angelo. From this fortress he, with his usual hopefulness and ingenuity, soon began to

plan a mode of escape. In this project he almost succeeded, and that in a remarkable manner. He descended the outside of the great tower of the castle by means of a line formed of strips of linen, which he had been able to secrete, cut up into strips and fastened together. When he reached the ground he found himself in a courtyard surrounded by a high wall, but here he fortunately discovered a pole by the aid of which he managed to reach the top of the barrier. His hands were, however, so cut and grazed by this time, and the pain was so intense that while descending the outer side he missed his hold and fell, striking his head on the ground. He became unconscious until the day began to break, when coming to himself attempted to rise, but found that his right leg was broken about three inches above the heel. Although he was in fearful pain he managed to crawl on his hands and knees toward the city gate. While toiling along in this terrible plight he was seen by a servant of Cardinal Cornaro. This man ran to

and before his health was restored had him cast a second time into prison, and this his second imprisonment was more terrible than the first; for he was put into a wretched cell, beneath the castle, from which there was not the remotest chance of escape. The foul dungeon in which the prisoner spent many months is graphically described in the autobiography, as also are the comfortable religious reflections, and perhaps illusions, by which he was sustained. This portion of his life reads remarkably like a legendary biography of some saint or martyr. Notwithstanding his sufferings his bold and somewhat turbulent spirit and speech were not to be subdued. If he had been able to keep quiet it is probable that some of his many powerful friends would have been able to obtain his liberty. This is confirmed by a letter written by Caro to Luca Martini, dated 22nd November, 1539, in which he says: "Benvenuto still remains a prisoner in the castle, and although we make use of earnest and constant solicitation, and

indulge some hope, yet there is no knowing how far the harshness and rage of this old fellow (Paul III.) will proceed. We are to consider that the interest made for him is great. If his own perverse nature, certainly very obstinate, does not stand in his way, I entertain good hopes. Even since his imprisonment, he has not been able to restrain himself from uttering some things, which in my opinion must injure him in the mind of the Prince, perhaps more from suspicion of what he may dare to say or do in the future, than from any faults either of word or deed committed before. Let us take some means of convincing him of this, the results of which, if there be any, you shall further know."

This unjust and painful imprisonment came to an end after Cellini had given up all thought of, and almost all desire for release other than that of death. This was brought about in a most trivial way, as follows: The Cardinal Ferrara, who was attached to the Court of Francis I., opportunely visited Rome, and so pleased the Pope as a companion in conversation and debauchery, that when he asked for the liberation of Cellini, the Pope who was probably intoxicated at the time, granted an order for his release. The Cardinal sent at once to the prison in the dead of the night and had the goldsmith conveyed at once to his own house, assuring him at the same time of his and his master's protection.

Some little time after his release from prison, Cellini arrived at the Court of France, and was introduced to the French Monarch by the Cardinal Ferrara. He was received very graciously, promised plenty of occupation and high emolument. Francis commissioned the Cardinal to arrange the amount of remuneration and other



his master, who lived near, and told him that the jeweller Benvenuto was creeping along the street with bleeding head and hands and a broken leg. The Cardinal who liked and admired Cellini immediately ordered the man to take assistance and bring the artist to his house. This was done, and the escaped prisoner was assured of protection and told to fear nothing. The broken limb was set by a surgeon, and his protector went directly to the Vatican to intercede on his protégé's behalf with the Pope. After promising the Cardinal to allow Cellini his liberty, the Pontiff allowed himself to be influenced again by the enemies of the artist,

necessary preliminaries with the artist, and dismissed them in a very friendly manner. Much to Cellini's chagrin the Cardinal, who, it appears was a very avaricious man, offered him only three hundred crowns a year. This amount he refused, and being offended, he set off on a journey to the Holy Sepulchre, in accordance with a vow which he had made whilst in the prison at Rome. The King soon heard the particulars of the interview between the Cardinal and Cellini, was very angry with the former for his parsimony, and sent a messenger after the offended artist. The messenger overtook Cellini, and was authorized by the King

to offer him seven hundred crowns a year—the amount of salary which Liornardo du Ninci had received—and in addition offered to pay him over and above this sum for whatever works he performed for him. With this offer Benvenuto was contented. He accordingly returned and immediately set to work, soon became a great favorite of the Monarch, and as a consequence he naively says, "he was universally admired."

The first works which Cellini was engaged on in France were life-sized statues of Jupiter, Vulcan and Mars. These were to be executed in silver, and were for use as candlesticks. When the statues were in a pretty forward state, the King with his Court visited the artist's workshop and was highly pleased with the work. The Monarch seeing how laboriously Cellini was working desired him to spare himself and employ more journeymen. The answer of Cellini is characteristic of the man. "If I were to discontinue working I would not enjoy my health, and my performances would be no longer worthy of so great a prince." A great salt-cellar and some smaller things were executed at this time which were looked upon as marvels of goldsmiths work, but the most important productions of Cellini in France were the gates and a fountain of bronze for the Palace of Fontainbleau. These designs when carried out proved that Cellini was equally admirable in the most colossal as well as in the minutest works.

While showing and explaining the design of the fountain above-mentioned to the King, Cellini omitted to consult and propitiate the favorite of Francis, Madame D'Estampas. This so offended that lady, who prided herself on her judgment in all matters relating to literature and fine arts, that she became his enemy, and by her opposition made the intercourse between the King and the artist less cordial than it had been hitherto. Cellini at length obtained leave of the Monarch to pay a visit to Italy, probably intending never to return.

As an example of the incomparable work of this gifted artist, we reproduce on the opposite page a shield or buckler that possesses all the beautiful qualities that characterize Cellini's productions, although from his omission to make any reference to this masterly piece in the memoirs which he left, and which were written in the fullest and most explicit manner, this shield has been attributed by some Italian savants to Jules Romain. It is thought, however, that the evidence shown in its fabrication is sufficient to stamp it as an authentic instance of Cellini's skill.

A New Curtain noticed recently on Broadway, was made of plain bands of linen and open-work. Muslin or linen appears to have taken the place of silk in these articles. Colored muslin guipure is also shown and is more expensive, though to many more attractive than the white. Curious patterns are apparently becoming popular, as well, for there are curtains with heraldic lions and other animals *en rampant*, either in red or blue, or merely in white upon a white ground.

#### HINTS ON THE BEDROOM.

In the smaller bedrooms of a house the wall-surface might be tinted in distemper, a warm gray or bluish tint; the woodwork painted a dull blue, or dark gray, and varnished; the floors painted all over and varnished, with rugs laid down next the bed and the dressing-table. A wash-stand might be placed in the corner of the room, with a small chest of drawers well raised off the floor, so as to allow of its being used as a writing-table; the mantelpiece could be fitted up as a dressing-table, with central glass, and cupboard and shelves

being carried out here as that described for the smaller room. With some such arrangement as this we might have pleasant, cheery rooms, comfortable and healthy, and, to a great extent, obviate the unpleasant closeness and unhealthy atmosphere which is engendered by occupation at night with doors and windows closely shut.

If health and comfort are to be considered in furnishing, it must be self-evident that none of the bulkier pieces of furniture should be so made that they cannot be readily removed, to permit of the floor-space underneath being cleaned and washed; or, failing this, there should be sufficient space left open under them for all dirt and dust to be easily seen and removed. If a heavy piece of furniture is made to fit close down to the floor, or open only a few inches under, it must follow that the space below cannot be conveniently reached, and that it must necessarily form a resting-place for dirt which cannot be gotten rid of, and must remain until, at great cost and labor, the furniture is removed for the annual spring or autumn cleaning.

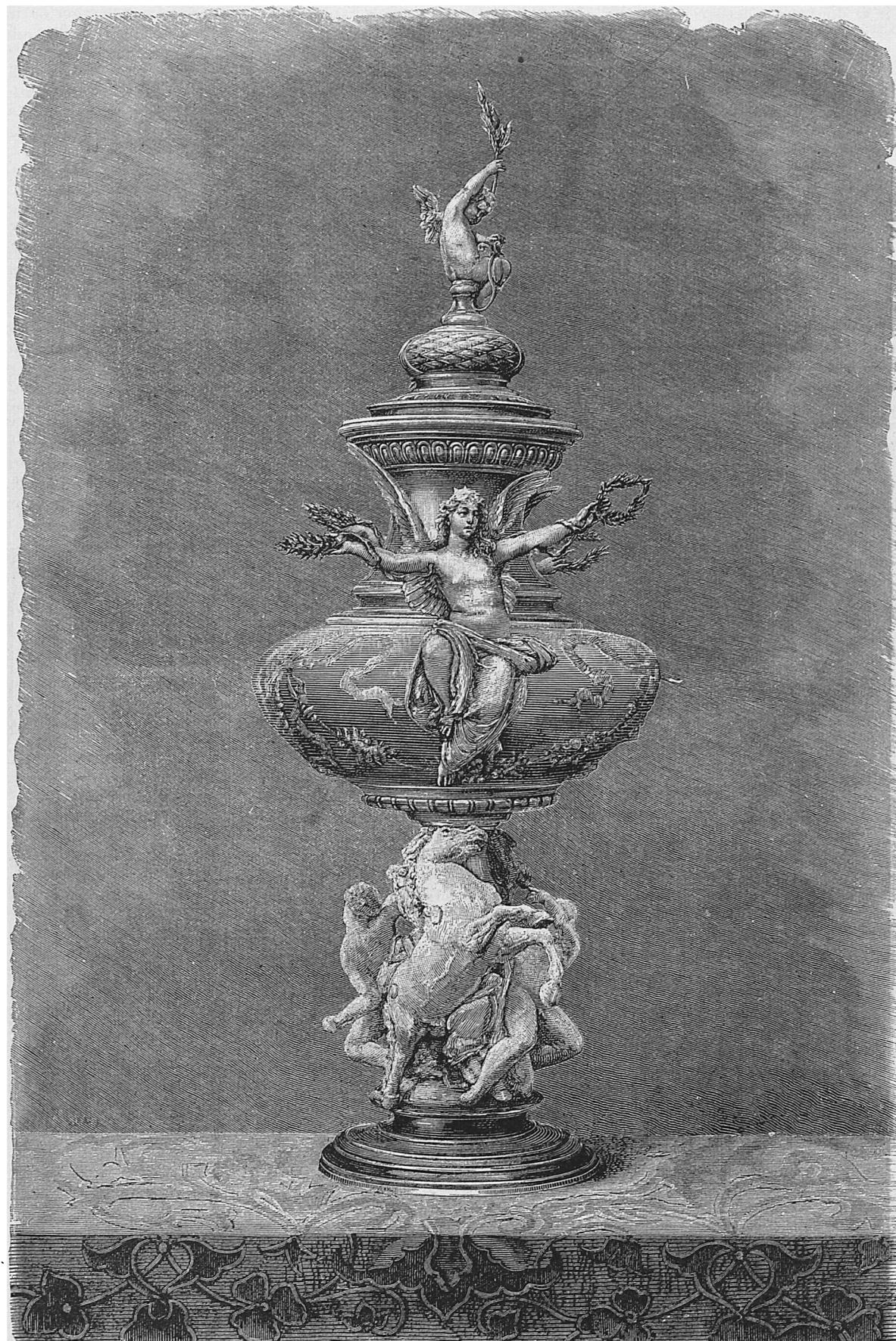
It is very desirable, so far as possible, to have all heavy pieces of furniture arranged on castors, so that they can be easily removed for cleaning or other purposes without risk of damage to walls and floor surfaces; most people will have experienced the annoyance and labor involved in moving wardrobes or chests of drawers for cleaning purposes, and as a consequence they are too often left *in situ* with the accumulation of dirt allowed to remain beneath them, to the manifest unhealthiness of the rooms.

Most wardrobes, as they are called, and other heavy pieces of furniture, are made with flat top spaces, which, as a matter of course, become receptacles for dust, which cannot be readily got at and cleaned off; all this dirt cannot fail to assist materially in keeping the rooms stuffy and unhealthy, besides which much valuable space is thus lost, for the space between the top of the ordinary wardrobe and the ceiling might well be filled up with small cupboards, in which could be stowed away spare linen or clothes not wanted for immediate use.

If top cupboards are objected to as useless, then care should be taken that the top of the wardrobe or bookcase be covered with a ledge of wood fixed slightly sloping, so that the dust can be readily removed by a brush, and this ledge should be polished or varnished to match the piece of furniture,

so as to offer a smooth surface with as little holding space for dirt as possible, and be made sufficiently sloping to show from the floor-level any dirt or dust that may have accumulated thereon.

A new industry in Japan is said to be that of lacquering plaster in a way which causes it to resemble marble. On a basis of clay this lacquer-work is especially novel. The clay is baked after the fashion of porcelain, and the hardness and ring of the material combine with the skill of the lacquerer to produce a result only distinguishable by the expert from marble itself. An excellent mantel-piece of this description may be obtained, says the *Japan Mail*, for about \$25.



SILVER VASE MADE BY L. PIERRET, ROME.

DISPLAYED AT THE FIRST EXPOSITION OF THE FINE ARTS, AT ROME, 1883.

for brushes and other dressing paraphernalia; the bedstead left without hangings or valances of any kind, and apertures for fresh air inlets cut in the sashes; in this way we should have a healthy and comfortable chamber. The larger bedrooms might be treated in a similar manner, but with specially designed wardrobes, hanging cupboards, window chests treated like ottomans, large dressing-table, with glass down to the floor, swung between nests of drawers for gloves, jewelry, and the other requirements of a lady's room; a medicine cupboard and small writing-table near the bed, and a couch or low chair, so that the room may be used as a private sitting-room, as well as for sleeping purposes, the same principle of ventilation